New Left Review (Aesthetic Regimes with Cornel West and Louis Althusser, even Sirohi and Ranciere)

By Perry Anderson

Part I – The Originals

I. Louis Althusser and Ranciere First with Cornel West, Sirohi Later

In fact the argument on the aesthetics of the Graeco-Roman world is covered by Sirohi in a recent major film which is mixed with imperfect cinema and experimental footage on the modern world – and Cornel West argues that is continuity he is arguing and reflection on the period which then becomes a modern love affair and even conversations and more such developments I have not seen but is perception of a white and black woman with Sirohi which then is metaphysical resonances of words – like perhaps we know history, or some such comments which inter-cut with the main film which is about a long Greek Bible in fact – which then is the Biblical image of in fact white Alexander cut to their criticisms among each other, even Roberto Bolano and as perception demands even Cornel West commenting on some black power.

Althusserian arguments are about this process of ideology critique practiced within the normal narrative which has according to me Perry Anderson – the process of in fact developing a ideological critique of the usual ideological nature in Hollywood films to a point of view which is central ideology in that sense of ideological melodramas which now is finally shifted to the displaced Cubist revalation of a long history which then is back and forth which is mixed with modernism – a perfect argument between Graeco-Roman empire and modern periods which are critical of its slavery.

II. Sirohi with Cornel West finally on Art Regimes

Sirohi argues – that in fact the modern process is progressively much better but in fact lacking a library which he gives it – imagine he says reading the film as perception – a photograph per day, or even a movement within New Left Review which then is just Greece Today or modernity as far higher but with the need for a Greek sexual education which then becomes so many images, compared – like footage which keeps running – that exteriority of developments, tropes, finance and even Capital which then is like a film which shows everything to mean – as Homer and Vigil – either literature, Bibles or in fact films – the shift from archaic Hegel and Greek-Film comparisons of Malabou – towards as Cornel West argues aesthetic regimes which are more complex and even like history being cut-up in Soviet ways – more of a creative exercise in finding its democratic aesthetics – like the use of books which is wooden to now the experimental features of women and men talking and walking in suits which are even with some cuts of perceptual synthesis like poor black people who are in crime situations of course – now democracy in art and so better and worse – but modern far better with in fact black people living in cinema with Sirohi – which means the point in Sirohi is always black or poor.

Perry Anderson therefore the critique of Nunes and Macron even Tsipiras is the same – in this city, university, finance and success – the poor are just struggling – Sirohi believes democracy in the political sense is the poor's rights and participation in Indian development models instead then okay.